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FEBRUARY MEETING, 1887.

THE regular meeting was held on Thursday afternoon, the 10th instant, with Dr. ELLIS, the President, in the chair.

The report of the previous meeting was read by the Secretary.

The Librarian submitted the monthly list of gifts to the Library; among them being a set of Longfellow's works in eleven volumes, from Mr. Horace E. Scudder, and several manuscript papers relating to the voyage of the "Columbia," the first ship under the American flag to circumnavigate the globe, from Mr. Charles H. Joy, of this city.

The Corresponding Secretary stated that he had received Mr. Charles G. Loring's acceptance of his election as a Resident Member, and he read a letter from Professor Creighton accepting Corresponding Membership.

The Rev. Octavius B. Frothingham, of this city, was chosen a Resident Member.

A communication was read by the President from Mr. Charles Henry Hart, of Philadelphia, a Corresponding Member, in which the writer expresses his surprise and annoyance that Major James Walter, in a letter to the "Philadelphia Times" dated January 17, should have made certain references to him with regard to the alleged Sharpless portraits of Washington. Mr. Hart declares that although he, in common with others, was much struck with the freshness of the paintings and the artistic qualities which they possessed, Sharpless having been known in this country only as an indifferent but prolific pastel-draughtsman, the statements made in this letter were wholly the invention of the Major's fertile brain, without a scintilla of truth to warrant them, and that the manner in which he interpolated into Mr. Hart's letter certain words affirming the authenticity of the pictures showed how ready he has been to make all ends serve him.

Mr. LORING, being called upon for his opinion, expressed his belief that the exhibitor of the pictures was entirely untrustworthy; but he added that the profile portraits of Wash-

ington and his wife may have had some foundation in fact, inasmuch as they bear a certain resemblance to the crayon drawings of Sharpless. Yet it is evident that they have been painted over recently, since the color of the eyes has been changed. The full-face representation, however, never had any foundation, and was a pure invention of recent date.

Mr. PARKMAN confirmed this view, — that the two profiles might have been based upon drawings originally made by Sharpless, which were finished afterward, some sketch having been obtained from which the profiles had been worked up.

The PRESIDENT read a communication written to Mr. S. H. Russell, of this city, by the British consul-general of Algiers, proposing that citizens of the United States should contribute to the placing of a tablet in the church at the consulate in memory of Commodore Stephen Decatur, who conducted the first treaty with the Barbary States ; the tablet to be erected on the 20th of June, 1887, when the jubilee of Queen Victoria will be celebrated.

The PRESIDENT also read a letter from the Hon. John Bigelow, of New York, who urged the importance of calling the attention of members of Congress to the bill for the preparation of a descriptive catalogue of documents in European archives relating to American affairs between the years 1763 and 1783.

Mr. PARKMAN and Mr. GOODELL expressed the hope that this suggestion would be acted upon by Dr. Ellis, as representing the Society.

The Hon. ROBERT C. WINTHROP then said :—

The recent commemoration of the foundation of Harvard College led some of us, I doubt not,—as it certainly did myself,—to review our relations to our Alma Mater, and to recall incidents which had almost escaped our memory. One of the incidents which I have recalled may, perhaps, be interesting to others.

The destruction of the Ursuline Convent, in what is now Somerville, occurred on the night of Aug. 11, 1834. It was the work of a lawless mob, and I am sorry to remember that little or no effort was made by the civil authorities to arrest such atrocious proceedings. I was one of a Committee of Investigation of thirty members, of which the late Charles G.

Loring was chairman; and we attended daily sittings for several weeks, in the Old State House, for the examination of the witnesses of the transaction. Our Report was printed at the time, and is doubtless to be found among the pamphlets in the Library of this Society.

The destruction of the convent naturally occasioned great popular excitement. The foreign population of our city and its neighborhood, and especially the Roman Catholic population, were deeply moved. Rumors that some act of vengeance would be perpetrated were soon rife, and were too readily credited. Among the earliest of those rumors was one that the Library of Harvard College was doomed to assault and destruction by the Irish Roman Catholics. An early night was named for this act of vengeance, and measures were at once quietly taken to guard against its success. Some forty or fifty graduates of Harvard were hastily summoned to the rescue. It was arranged that they should repair separately to the Library at Cambridge, each one with a musket and ball-cartridges, at sundown of the appointed day, and be prepared for organization and action. The late Hon. Franklin Dexter was agreed upon as the commander of the party, and I was selected as his first lieutenant, and we were both at our posts.

There was no Gore Hall in those days. The Library was in Old Harvard Hall; and there we assembled at early dusk, and remained all night. Sentinels were stationed at the doors and windows, patrols were sent out on the streets and roads, and every preparation was made for defending the building and the books at all hazards. More than once during the night rumors reached us of a mob approaching. At one time there came a man on horseback at full speed announcing that a thousand infuriated Irishmen were coming along the Charlestown road, and were hardly more than a mile off! There was, of course, no sleep for any of us that night; but the morning came without our having been disturbed by anything but false alarms, and we all returned home quietly before breakfast.

I cannot recall the names of the Harvard graduates who were out on that service; but I remember that my friend George L. Schuyler, still living at New York, and who was not a graduate, asked leave to join the party, and was with us on the occasion. I cannot fix the precise date of the expedi-

tion ; it was only a day or two after the destruction of the convent. It was thought important to say as little as possible about it, for fear of prompting the very assault we desired to avert, and I know not that it was ever mentioned in the newspapers.

Now that more than fifty years have elapsed, it may fairly be included in the history of the College Library. But let me not conclude this little narrative without saying that, so far from there being any attempt to wreak vengeance on Harvard College or any other institution, the Irish and the Roman Catholics, under the wise counsel of the Bishop, exhibited great moderation and forbearance at that exciting moment, and conducted themselves in a manner to win the respect and sympathy of all their fellow-citizens.

I may be pardoned for remembering that the very first elaborate speech which I made, after taking my seat in the House of Representatives of Massachusetts the next year,¹ was a speech in favor of indemnifying the owners of the convent, on the ground that no protection was offered or attempted by the civil authorities of the State on that terrible night. And although indemnification was then denied by our Legislature, after a long and heated debate, I am glad to remember also that a law was enacted, four years afterwards, making towns and cities responsible to the amount of three quarters of the value of any property destroyed by rioters within their limits. This was one of the good fruits of the debate on the Convent Riot ; but I forbear from dwelling further on the subject. I designed only to give a brief reminiscence of a Night in the Library of Harvard College.

Dr. ELLIS added his recollections, and spoke of an interview he once had with Pope Gregory XVI., in which allusion was made to the burning of the Ursuline Convent.

Mr. YOUNG referred to a very interesting account of the attack made upon the convent, which had been written and privately printed by the late Louisa Goddard Whitney, wife of Professor Josiah D. Whitney, of Cambridge, who was at the time an inmate of the institution.²

¹ Winthrop's Addresses and Speeches, vol. i. pp. 174-186.

² The Burning of the Convent. A Narrative of the Destruction, by a Mob, of the Ursuline School on Mount Benedict, Charlestown, as remembered by one of the Pupils. Cambridge, Mass. Printed by Welch, Bigelow, & Co. 1877.

Mr. LEE mentioned that he was present at the trial of one of the rioters, when the judge delivered a strong charge to the jury; but they refused to convict.

Mr. EDWARD J. LOWELL communicated the following paper on "German Manuscript Sources for the History of the Revolutionary War:"—

The richest mine in Germany of manuscript documents on the subject of the Revolutionary War is that which is found in the archives of the Prussian province of Hesse-Nassau, at Marburg. Here are preserved the reports and journals which Landgrave Frederick II. of Hesse-Cassel received from his officers during the war. On making inquiries of Dr. Könnecke, the learned and courteous keeper of these archives, I was informed that no separate catalogue of the papers concerning the Revolutionary War had been made up; and that to make such a catalogue would, according to his reckoning, take two hundred hours of time, and cost six hundred marks, as thousands of documents would have to be noted. On further inquiry, he informed me that the archives contained thirty-seven regimental journals and twelve volumes (bound and unbound) of papers, each volume being ten centimetres thick, beside documents scattered in other departments of the archives, and more especially under the heading "England."

The documents at Marburg have twice been the subject of long notices in the New York "Nation." The first of these notices, from the pen of Friedrich Kapp, appeared in the number for Aug. 3, 1882; the second notice, by another hand, in that of July 15, 1886.

Many months would be required for an adequate examination of the papers at Marburg, and for transcribing such portions of them as are important. The labor, however, would be interesting, and the life, at least during the season of fine weather, not disagreeable. Marburg is situated on the railroad between Frankfort and Cassel, and about sixty miles from either place. The picturesque university town clings to the side of a steep hill, surmounted by the fine old castle, where the archives are kept. The neighborhood is pretty; the inn fair. The scholar who should undertake to examine the manuscripts would need a pretty good knowledge of the German language, with some familiarity with the puzzling

German handwriting, knowledge of the history of the Revolution, accuracy, patience, and a strong digestion. Without the last advantage no one should venture in Germany far from the large cities.

Next to the collection at Marburg is that in the *Ständische Landesbibliothek* at Cassel. Here are twenty-five manuscripts, most of them copies. How many would turn out to be duplicates or copies of originals at Marburg, it is impossible to say until a catalogue of the Marburg collection shall have been made. Certainly all are not so.

In the archives of the War Department at Berlin are thirteen letters from German officers in America, beside documents and correspondence concerning the treaty between King George III. and the Prince of Hesse-Hanau, and sundry reports concerning strictly technical and military matters.

In the library of the Prince of Waldeck at Arolsen is a fragment of a journal of the Waldeck Regiment. It deals with a part of the adventures of that regiment in Florida, being by far the fullest account known to me of the almost forgotten siege of Pensacola by the Spaniards, except the account given by Max von Eelking, which is taken from two manuscripts whose whereabouts I do not know, which are cited in his list of authorities.

The archives of the War Department of Brunswick for the time in question have unfortunately been burned; and the library at Wolfenbüttel contains no manuscripts concerning this war.

I have seen somewhere (in Kapp's book, I think) a mention of the archives of Anspach-Bayreuth. Whether these are to be sought in Anspach, or elsewhere, I cannot tell. The Historical Society of Anspach has a manuscript journal, but some years ago refused to have it copied, on the ground that a member of the Society was intending to publish it. I have not yet heard of its appearance in print.

In addition to the manuscripts in public archives and libraries above mentioned, there are several in private hands. The list of authorities in Eelking's "*Hülfstrappen*" contains the names of some of these.

The nature and historical value of the manuscripts are various. There are among them dry reports, from which all interesting information seems to have been carefully excluded; and

chatty, familiar letters or journals, intended only for the eyes of the writer and his intimate friends. Some of these documents are probably worth translating and printing entire. Many certainly are not so; but from the driest some useful facts may be gleaned. It would seem worth while that in the course of time all should be examined and catalogued, and that copies should be taken of the more important, which copies should be placed in the keeping of the United States Government or of one of our American Historical Societies.

It is not probable that anything can be added to our knowledge of the great events of the American Revolution; but we have still much to learn concerning the social condition of our ancestors and the appearance of the country. Nowhere are these things more fully described than in the writings of the large number of German officers who spent seven or eight long years in America, mixing on friendly terms with the Tory inhabitants in some places, and forcing their unwelcome company on the rebel farmers and citizens elsewhere.

Dr. CHANNING alluded to a recent history of New England in two volumes, by Mr. J. A. Doyle, Fellow of All Souls, Oxford, and entitled "The English in America: The Puritans."

Mr. CHASE stated that in the list of statues, busts, and portraits of Daniel Webster, published a year ago in the Society's Proceedings, there was an omission of a bust of heroic size, executed by Thomas Ball between 1852 and 1856, which came into his father's possession, and was now owned by him.

The PRESIDENT announced that Mr. John T. Morse, Jr., had been appointed to prepare a memoir of the late Hon. Charles Francis Adams.

Dr. OLIVER WENDELL HOLMES presented a fac-simile of a letter of the sixth Earl of Northumberland; of a portion of the Drake manuscript, 1644; and of the entry of Thomas Harvard, brother of John Harvard, as apprentice into the Clothworkers' Company, Sept. 11, 1627, and his admission as a freeman into the same company, Dec. 3, 1634.

The PRESIDENT asked a question, to which, he said, he might have looked for an answer had Dr. Deane been present. As the Court had admitted freemen previous to May 18, 1631, when the order restricting the franchise to church-members was passed, he wished to know its effect upon them, whether

it disfranchised them. They may have voted against the order; or men, such as Maverick and Blackstone, made free-men in the previous October, may not have been present. "The full consent of all the Commons then present" at the Court appears to have been given to the order. There were seven of the Assistants or Magistrates present.

A memoir of the late Charles C. Perkins by Dr. Samuel Eliot, and a memoir of the late Francis E. Parker by Mr. Bangs, were communicated to the Society.

A new serial, containing the Proceedings from October to January inclusive, was laid on the table by the Recording Secretary.



J. A. J. Wilcox, Sc.

Charles C. Perkins.

MEMOIR
OF
CHARLES CALLAHAN PERKINS, A.M.
BY SAMUEL ELIOT.

CHARLES CALLAHAN PERKINS, son of James and Eliza Greene (Callahan) Perkins, was born in Pearl Street, Boston, March 1, 1823. It was a few months after the death of his grandfather, James Perkins, one of the last acts of whose honorable life was the gift of his large and handsome house in Pearl Street to the Boston Athenæum. The motive of this "unexampled munificence," as it was then described, was "a consideration of the importance of the diffusion of knowledge to the liberty and happiness of any community." In 1826 Thomas H. Perkins, the brother, and James, the son of James, each offered to the Athenæum the gift of \$8,000, on condition that a like sum should be subscribed by others not of the family; and each gave in addition \$500 for the purpose of adding the Transactions of London and Paris Societies to the Library. These are facts of influence in the biography now to be sketched. They show the tone of the family, the interest in literature and art, of which the Athenæum was the chief if not the sole representative, and the public spirit expressing itself not only in words but in deeds; all these being traits that entered richly and deeply into the character and the career of Charles Perkins.

He was born into a choice position, and his earliest years were full of sunshine. As a mere child he showed a strong sensibility to beauty of form and sound. He learned to draw and play upon the piano at an age remarkably youthful in a period of very little artistic cultivation. His powers were not so exceptional as his tastes, but these were strong enough to prove the principal factors in his training. He was taught at various schools, and by some very poor as well as by one or two good teachers, in the ordinary preparation, at that period

extremely imperfect, for Harvard College. He was chiefly his own teacher in the æsthetic pursuits which most interested him. College did more for him than the schools before it, but not very much. The studies then dominant and exclusive were not all congenial to him, and his scholarship, so far as academic, was of a very moderate strain when he took his degree in 1843; but he had set his mind on a much larger education than he had as yet received.

His character already showed many of its life-long traits. He was not always during his youth favorably situated for the development of his natural gifts; but they broke through discouragements, and flowered in constantly increasing charm. Inheriting from his mother, a lovely and amiable woman, both beauty of countenance and graciousness of manner, he was attractive in person, and won friends among all sorts and conditions of men. Enthusiastic, even ardent, but perfectly simple, eager to enjoy, and as eager that others should enjoy what he did, he was a delightful companion. Those who knew him best thought the most of him. They appreciated his sweetness of disposition, his sense of honor, his purity, his desire to live uprightly and generously. Not blind to his defects, or dreaming that his nature had reached or closely approached maturity, his kindred and intimate friends thought him, and had every reason to think him, one of the most promising of our young men.

His plans for the years following his graduation were not such as to be generally favored or approved in Boston at that era. He was to go abroad, and to stay for an indefinite time, in order to study the fine arts. But going abroad or living abroad was then thought among us to be mere self-indulgence; while Art was commonly regarded as a very dim and uncertain light, a mere will-o'-the-wisp, the pursuit of which was worse than fruitless. It is difficult to carry one's self back to the ideas and expressions of those days. An artist was really considered by many good people to be a man who had taken to Art because he was fit for nothing better. An amateur was held below the average in ability; a dilettante, seldom spoken of, and usually misnamed when named at all, was supposed to be wanting in principle. There were exceptions, of course, and signal ones; but the temper of the community, as a whole, was severe toward any one who ventured to make a profession,

or even a study, of music, or painting, or anything whatever called Art. Charles Perkins was far from the first to be independent of this public opinion. There was more than one example before him,—none more illustrious than that of Allston, who died at Cambridge in the very summer when Charles left college and was preparing to sail for Europe. Still, it required courage, and not a little, for him to resolve, as he did, upon a path which he knew he must tread without the sympathy of many near him,—many, but by no means all. He was blessed in his family with the most tender and undoubting love, and whatever he chose to do would be chosen for him by these loving hearts. He was peculiarly dependent upon others' kindness. His spirit was sensitive and clinging,—easily, too easily, wounded, and often discouraged; so that, however he might be approved by some of those upon whose affection he most depended, it was a trial to be disapproved by others, and called for more confidence in himself than he had been wont to repose. He was in a position, outwardly, of entire independence. The fortune bequeathed to him freed him from all concern about his expenses, and enabled him to travel where he pleased and to study as he pleased. He could command the best teachers, the most helpful methods, the most abundant resources; and he availed himself of them. To him wealth was no snare, no temptation to be idle, but, on the contrary, an inspiration to labor long and well.

To bring out the chief events of his life more clearly, it is proposed to group them in three parts,—the first from 1843 to 1851, the second from 1851 to 1857, and the third from 1857 to the end. These are unequal divisions, but the inequality corresponds to the comparative importance of each.

He went abroad in the early autumn of 1843, and soon after arriving in Europe wrote:—

"I hope that my pilgrimage to Rome may be perfected in a sufficiently humble spirit. I do feel that I know nothing, that I have everything to learn, that the foundations are not yet laid. Rome and its studies look quite as attractive to me, and even more so than when I left you. I never felt so well, so full of life before."

In this modest and yet earnest spirit he began his work at Rome. It was real work. His time was laid out carefully, and filled, day by day and hour by hour, with industrious

labors, chiefly in drawing and painting. The second winter he had a studio, where he spent many hours daily, painting from models. He was fortunate during the earlier winter in the constant companionship of the American sculptor Crawford, a man of vigorous imagination, pursuing his art through disappointment and poverty. His newly arrived countryman became his friend and patron, giving him an order for the group of Hebe and Ganymede, afterwards presented to the Museum of Fine Arts in Boston. This lifted the sculptor from the depths of depressing struggle, and great was his gratitude. Great also was the return he could make to his friend by encouraging and guiding the studies in Art hitherto uncounselled and uninspired. Crawford was not the only object of interest and liberality. An Italian engraver, who had made some beautiful drawings from Correggio's frescos, was without the means of support while engraving them until Perkins came to his assistance. In such works of kindness as these the residence at Rome was even more fruitful than in merely artistic studies, however perseveringly they were maintained. At the beginning of the third winter he wrote:—

"I look upon myself as having taken up Art as a profession entailing constant application upon me."

The summer of 1846 was passed at home, and in the autumn he settled himself in Paris, with a studio of his own, as the pupil of Ary Scheffer. He presently writes:—

"I think my views and purposes grow clearer every month about my own duty, and the chances I have for doing good at home. God willing, we will accomplish something."

A few weeks later:—

"It is hard we cannot have some music in America; but such an evil, I hope, can be remedied by energy and perseverance, and you will see by and by, if my hopes and desires are not deceived, how I shall help to organize musical meetings and an Academy of Design in our modern Athens. I have realized more these past few months what lies before me to do. The remedies as well as the needs begin to present themselves; and it is too common a fault with me to see only the latter, and to wonder why things do not grow better without helping them to do so."

The opera, the Conservatoire, and the chamber concerts of Paris had quickened his love and knowledge of music, to

which he henceforth gave a larger part of his time. He began to compose, and wrote several taking melodies and a few more serious works, some of which were afterwards performed at a public concert to the acceptance of the Parisian musical critics. One of them in noticing the concert warns the young composer against attempting to succeed in music as well as painting, and bids him choose between the two. Meantime, as always, his thoughts and purposes turned homeward. He writes in July, 1847:—

“Do not be afraid of my losing the hope and belief of by and by settling myself at home with the purpose of doing artistic good in my day and generation. I build castles in the air of a future Academy of Fine Arts to be set going, and am more and more convinced that there is a glorious chance of worthily immortalizing one's self in our country by being the first to set such a work systematically in operation. But the man who undertakes it must know enough not to build his house on the sand.”

A month after:—

“I pray fervently that God will give me the power to curb my soul down to a patient and scrupulously careful system of work.”

These extracts show very plainly that he was studying with a definite object, and that this object was the encouragement of Art in the United States. He had it in view before he left home, as well as after, and he never allowed it to fade out of sight. When he returned in 1849 to live at home at least for a time, he began to carry out his purposes. He took the advice of his Paris critic; and though not abandoning painting altogether, and keeping up his drawing uninterruptedly, he made music his chief interest now and for the next ten years. He studied, practised, and composed. He gathered the few good musicians then in Boston about him, and with their aid gave frequent chamber concerts at his residence. In 1850 he was elected President of the Handel and Haydn Society, and served as conductor at one or more of the public performances of that body. He appeared in the same capacity at a concert of his own, at which some of his compositions were performed and much applauded. And thus the first period of his manhood reached its close in 1851, with not only the promise but the fulfilment of usefulness and honor among his own people.

In May, 1851, he again crossed the ocean with the special design of studying music in Germany. He became the pupil of Moscheles, professor of the pianoforte in the Conservatorium of Leipsic, and continued for many months to enjoy and improve his new opportunities. A quartet of his composition was sent home, and brought out in the winter of 1853 by his friends of the Mendelssohn Quintette Club. It is described in "Dwight's Journal of Music" as containing themes of much more than ordinary tastefulness and originality. The Andante is singled out as the movement in which the composer did himself the greatest credit, and it is added: "The Andante movements of all his compositions have always appeared to us the most successful. They bear a mark of their own." After an absence of three years marked by habitual industry, he returned in the autumn of 1854, to pass three years at home.

June 12, 1855, was the day of his marriage to Miss Frances D. Bruen, daughter of the late Rev. Matthias Bruen, of New York. The next year, his first-born child crowned his happiness. Two other children were given him, and he had the felicity of seeing all the three grow to manhood and womanhood. When in Boston during these three years, he lived very much as he had done in his last home sojourn. He was the centre of a musical circle, both in public and in private, with an influence constantly spreading in behalf of his chosen art. The enterprise of building a Music Hall was welcomed by him with enthusiasm, and he made the largest subscription in its support. When the hall was built he presented a bronze statue of Beethoven, of which his friend Crawford gave the model,—for the sake, as Crawford said, of his friendship, notwithstanding all possible urgency that he should treat the order given him as he would any other commission. Nor did Perkins confine his good works to music or to Boston. In June, 1857, he gave a short course of lectures in Trinity College, Hartford, where he had accepted an appointment as lecturer on Art, without pay. His subject was the "Rise and Progress of Painting to the Beginning of the Sixteenth Century." He was warmly greeted at the college. "It ought to be," was the language of an article in the principal Hartford newspaper, "a matter of congratulation to every member and friend of Trinity College that she has committed the department of Art to the willing hands of one of the very first art-scholars

in the country. Mr. Perkins has not only studied under great masters, but he has carried out his studies, developing them and making them his own, until he has reached a degree of artistic culture rare anywhere, and almost unknown among our people. He comes in the most disinterested spirit to aid us in our culture, to quicken our college, and to serve, extend, and strengthen the cause of Art."

These lectures proved to be a turning-point in Charles Perkins's career. Perhaps the consciousness of not reaching his ideal as a composer or performer in music brought about the change. In his visions there was

"A grain of glory mixed with humbleness,"

and the humble element often preponderated. But the success of his Hartford lectures was striking; and from the time of their delivery through all the years that lay before him, he was neither painter nor musician by profession, but a writer and a speaker upon Art.

This new period — the third and much the longest of the three — began with the lectures, soon after which he went with his family to Europe, where he resided, chiefly in Italy and France, for the next twelve years. He made the acquaintance and instantly won the friendship of Alexis François Rio, the writer on Christian Art, whose counsels were as helpful as his sympathies. The young American interested him, and was led under his advice to the investigations which resulted in the "Tuscan Sculptors," a work in two volumes, published in London in 1864. It was appropriately dedicated to Rio, "in token of the Author's admiration and affectionate regard." The preface alludes to the very limited number of works upon Italian sculpture, and thus goes on:—

"It has seemed to me that a space remained to be filled in the literature of Art. . . . With this object I have taken pains to see whatever is most worthy of notice, and to make drawings and collect photographs throughout Italy; and from them I have selected and executed a series of illustrations which may give an idea of the progress of the Art whose history I have endeavored to make as correct as possible by the examination of all manuscripts, books, and pamphlets connected with the subject. The result of my journeys and researches, as far as they concern Tuscany, is contained in these volumes; the remainder, relating to Northern, Southern, and Eastern Italy, I hope at some future time to publish in a similar form."

This hope was fulfilled by the publication of "Italian Sculptors," in a single volume, in London in 1868. Both works are based, as he states, upon his own researches in churches, museums, galleries, and libraries. Both are historical, connecting the lives of the sculptors with their times; both, therefore, are planned on a broad scale. "Tuscan Sculptors" begins with an introduction on early Italian Sculpture, and then takes up the life and labors of Niccold Pisano, born at the opening of the thirteenth century. The last of the sculptors described in the work is Gian Bologna, who died at the beginning of the seventeenth century. The churches of Apulia and their sculptures in the eleventh century are described at the beginning of "Italian Sculptors;" and thence the story of sculpture in Italy, exclusive of Tuscany, is followed through the fifteenth century. Illustrations drawn and etched by the author, and others drawn by him but engraved on wood by other hands, enrich all the three volumes. No previous works of similar character had ever come from an American; and none of precisely the same character—that is, relating as fully to Italian sculpture—had appeared from any hand. They were accepted then, and have stood ever since, as original contributions to the history of Art. Most later art-writers—Italian, German, French, and English, and many authors of books of travel have referred to Perkins as an authority. Mr. Hare's works on Italy, the Misses Horner's "Walks in Florence," and Murray's Italian Handbooks borrow much information from "Tuscan Sculptors" and "Italian Sculptors." About the time of publication of the latter work, the author was elected Corresponding Member of the French Institute,—a signal proof of the high honor he had won. Judged by any standard the honor was deserved.

"'T is not what man does that exalts him,
But what man would do;'"

and no one who knew Perkins, even through his books alone, could doubt that he was intent on doing, so far as he was able, the very best things for Art.

In 1869 he returned home, and there remained, with the exception of a brief visit to Europe in the summer of 1881, during the rest of his life. This is the time on which we would fain dwell at greater length. It is the harvest season in which

the fruits of the spring sowing and the summer planting are gathered and distributed. Let us try to classify them.

First, the later writings. In 1872 he edited with notes an American reprint of Eastlake's "Hints on Household Taste." "Although addressed to Englishmen," says the editor's preface, "there is hardly a sentence in it, apart from some local allusions, which may not be read by Americans as if directly intended for them." Another work, bearing on the same subject, from the German of Von Falke, entitled "Art in the House," and profusely illustrated, was edited and annotated by Perkins, and published in 1879.

Before this, in 1878, he brought out in Boston "Raphael and Michelangelo; A Critical and Biographical Essay," dedicated to Henry W. Longfellow, whose previously unpublished versions of Michelangelo's poems occupied honored places in this volume. The author speaks modestly of the possibility that his work "may at first sight seem superfluous," and adds:—

"My chief reason for hoping that it will not be so considered is that, as far as I know, Raphael and Michelangelo are here for the first time treated of conjointly, so far as facts allow, and opportunity for bringing out the distinctive peculiarities of each by force of contrast has thus been afforded."

The book is illustrated partly by heliotypes from engravings and partly by wood-cuts from the author's designs. It is less historical than the previous works; but biography takes the place of history, and the narrative of events accompanies descriptions and criticisms of the works of the great masters. It did not meet with as strong or as general approval as "Tuscan Sculptors," or "Italian Sculptors" nor could it claim the originality of research and description characteristic of those volumes.

The materials of the two earlier works were used in the preparation of the "Historical Handbook of Italian Sculpture," published in 1883 in New York and London. The idea of the Handbook was to bring into a single and available volume all the important portions of the three original volumes, with whatever had been added to the knowledge of their subject since their publication. It is not, therefore, a distinctly new work, but one going over the same ground, and in much

the same language as before, but not, unfortunately, with the same illustrations, those now used being of a very low grade of wood engraving. It has been suggested, in one of the many appreciative notices of the author since his death, that an appropriate memorial to him would be the reissue of the Handbook with illustrations more befitting it and him. He was not answerable for those to which exception has been taken, but, on the contrary, deplored their unfitness, though unable to remedy it. The Handbook was intended in part for the use of travellers in Italy, and to this end was provided with an Index to Towns on which the author bestowed much care and labor. This feature was particularly commended in some European notices of the book.

In 1886 a handsome quarto volume in French, upon "Ghiberti et Son École," appeared in Paris from our author's industrious pen. It is one of the series known as the Bibliothèque Internationale de l'Art. It describes Lorenzo Ghiberti personally and professionally; tells of the famous gates of the Florence Baptistry, the competition for the order to make them, Ghiberti's success in obtaining it, and his life-long labor from early manhood to old age in executing it. The family and pupils of the great artist are described in the closing chapter. Warm praise has been given to this book in both French and English journals; but, not having been reprinted or translated in the United States, it is little known here,—so little that a recent writer, while eulogizing the author's earlier works, thinks that this one has not yet been published. It has been more recently noticed in a New York journal.

"Ghiberti" was his last independent publication. To complete the list of his more important writings, we may go back a year or two, and record the "Introductory Notice to the Sepulchral Monuments of Italy." This was one of the Arundel Society's issues, and the titlepage of the numbers successively published bore the name of G. E. Street, R.A., as furnishing an introduction. That distinguished architect dying before preparing his essay, his notes and papers were transferred to Perkins, as the writer best fitted to take his place. They contained many cordial allusions to Perkins as an authority upon Italian Art which did not of course appear in Perkins's introduction. His selection by such a society for such an office was one of the most gratifying recognitions he ever received.

The number containing his paper appeared in 1883. In 1885 he became one of the Special Editors of the "American Journal of Archæology," and was a frequent contributor to its pages. In 1886 the "Cyclopædia of Painters and Paintings" was published, with his name as Critical Editor; and his contributions to this work were the last of his labors in the cause of Art. For twenty-two years he had been before the public of Europe and America as an art-writer, and as such he had won a place of his own. In general and in technical knowledge he was fully equipped for his work, and the value of it was recognized wherever Art found students or lovers. In all his literary productions he appears, as he really was, perfectly unassuming, conscientious, and intent on the highest service he could render, on the one hand to the cause of Art, and on the other to those whom he would win to comprehend and to love it.

Next, and closely associated with his publications, were his lectures. He had but begun to lecture when he left the country in 1857. In the second year after his return,—that is, in 1871,—he delivered a series of lectures upon Greek Art to the teachers and pupils of the Girls' High and Normal School in Boston. This school had but lately moved into a new building, whose hall or assembly-room had been decorated with plaster casts from Greek sculptures at the expense of a few men and women, mostly members of the American Social Science Association, who thought that the daily contemplation of the noblest forms would help the young people thronging the school from year to year. Perkins was the adviser of the givers. He could tell them the best casts to order, and the best sources to order from, as no one else known to them could do; and when the casts were in their places, he stood ready to explain to those to whom or for whose sake they were given what they meant and to what the knowledge of them might lead. Just as he had been the first to lecture upon Art to a college in this country, nearly a quarter of a century before, so now he was the first art-lecturer to a public school.

He was thrice appointed a lecturer before the Lowell Institute. His courses were each of twelve lectures,—one on Greek Art, in the season of 1871–1872; one on Italian Art, in 1873–1874; and one on the History of the Art of Engraving, in 1877–1878. They were all illustrated with the aid of a stereopticon,

and transported the large audiences attending them far away from the lecture-hall to the museums and galleries of the Old World. The lecturer read from manuscript, except when speaking of the illustrations, and with a simple delivery. His personal presence was very attractive, and brought about a positively friendly relation between himself and his audience. Some of these Lowell lectures were read in other places.

His part in various institutions of Art may next be related. He resumed his place in those with which he had formerly been connected, like the Harvard Musical Association and the Handel and Haydn Society. The latter Society was one of his strongest interests for many years. He became its president for the second time in 1875, and held the office till his death. His time and means were freely bestowed upon it. He attended its rehearsals, often taking his place in the chorus, and shared in all the concerns of administration. He gave it some of its most valuable scores. Obtaining leave as a personal favor to copy additions to the Bach High Mass, he copied them with his own hand when he had little leisure to spare. His most valuable service was in preparing and carrying out the public performances of the Society. There were some sharp contentions, rather out of than in the Society, as to the character of its representations. It was urged that they should be given in a larger hall, and made more inviting and accessible to popular attendance. He was willing to try the experiment; but when it was tried, and to his judgment unsuccessfully, he stood out against any repetition. His love of the great oratorios was not only deep but reverential, and he would not have them regarded or performed as anything less than really sacred music. Popular appreciation rather than popular patronage was what he desired for them; and the Society, or the great majority of the Society, agreed with him. One of his latest literary labors was the History of the Society. The materials which had been gathered by others were placed in his hands, and he set to work upon them with great interest. Only the first portions, however, of the work were completed.

Among the new offices which he was called to fill, was the presidency of the Boston Art Club, which he held for ten years. He was frequently asked to serve on committees for one artistic purpose or another, or to take charge or give advice by himself in relation to some enterprise in Art. He

seldom refused, and seldom failed to do more than his share of service. He was interested in other objects. His election to the Historical Society gratified him highly, and he responded to it by attending the meetings and contributing to the publications of the Society.

On his return from abroad in 1869 he found one project afoot which his whole nature hailed with joy. This was the establishment of a Museum of Fine Arts, the very institution which he had dreamed of founding twenty years before. It was now proposed, by a few members of the American Social Science Association, that the Boston Athenæum should allow its paintings, sculptures, and casts, and that Harvard College and the Boston Public Library should allow their engravings, to be deposited in one collection as the germ of a Museum. The proposal found instant favor, and resulted in an Act of Incorporation in February, 1870. The name of Charles C. Perkins is second on the list of corporators. He could have asked for no more grateful welcome home than this enterprise gave him. It was the fulfilment of early hopes which seemed to have become impracticable. It was the promise of more than he had hoped for.

Subscriptions were at once made for a building, and the work went on apace. But long before any building could be reared, the Trustees met from time to time to mature their plans; and no one among them was better qualified by experience or capacity to aid in laying out the future of the Museum than he who had spent years in the Museums of Europe, studying in them, consulting with their directors, and learning all their methods and resources. Others could raise more money, or direct building operations with greater executive ability, but in his own province, the only one he aspired to fill, he was unsurpassed. His correspondence with writers upon Art, officers of artistic institutions, makers of casts, publishers of books, engravings, and photographs, was of the greatest possible assistance in founding the Museum. He was made Honorary Director, and his industrious exertions in this office gave a new meaning to the first word of its title. Through his influence more particularly, an early gift of Egyptian antiquities was secured; and their arrangement by him and exhibition in the upper rooms of the Athenæum opened the public career of the Museum. From that day forward to the opening of the Mu-

seum building, and thence through the ten years of his life that remained, he never wearied in doing what he could for the institution. He gave of his money, his collections, his acquirements, his ideas, himself.

The growth of the Museum was his reward. He took delight in its constantly spreading power, its schools for students, its sympathies with the men and women unable to visit it on week days and to whom it was thrown open on Sundays. Strangers were often received at the building and conducted over it by him. Exhibitions of American artists within its walls gave him peculiar pleasure. It was for the country as well as for the city that it had been founded, and any proof of its being useful beyond its immediate neighborhood was most welcome to him. In his eyes it was a great educational institution, fitted to train the passing spectator as well as the persevering student or the successful artist; and the wider its clientage, the more liberal its treatment of all within its range, the nearer did the purposes of its foundation come to being fulfilled. He was by no means alone in these views. The officers of the Museum — Trustees, Curator, and assistants — all moved with similar impulse toward similar ends. But there was probably none among them who had so long desired a comprehensive scheme of education in Art, and we may speak of him as especially rejoicing in its consummation.

One thing more was true of him in his relations to the Museum. He seemed, above most others, to identify himself with it. Its experiences were almost personal to him. Every gift it received was acknowledged with as much thankfulness as if bestowed on himself. Did an expected bequest fail, he grieved more than he would have done over any disappointment of his own. When a new subscription was needed to maintain or extend the work, he exulted if it succeeded or sorrowed if it were delayed. In short, nothing could happen in the way either of gain or of loss without his feeling it. This sympathetic, this personal devotion to the Museum was not given in vain. It strengthened, and, more than that, it warmed, the institution, and made it better able to reach the hearts as well as refine the tastes of its people.

In all these labors there was an immediate connection with the great object of his life. Whatever bore directly upon Art or the extension of its power or its beneficence, was a part of

the occupation which he had chosen from youth as his own. We are now to follow him in exertions by no means separated from those already described, yet not so nearly or so evidently associated with them as to make them appear at first sight altogether natural to him. But he had long been acting on a rule which he may never have heard, and yet might have composed,—the rule of the French Oratory, “*Non circa Scientiam, sed circa usum Scientiae.*” He was about to turn his knowledge to new uses.

In October, 1871, a vacancy in the School Committee of Boston was filled by the election of Charles Perkins, and he continued a member for upwards of thirteen years. Not immediately, but gradually, he became chairman of three important sub-committees,—Drawing, Music, and the Third Division, embracing the schools of the North and West Ends. He was also a member or the chairman of several special committees. We must do what our space allows to follow him in the discharge of these functions, for they were in many respects the most influential which he ever assumed.

A year before his election to the School Board he had been consulted by the Chairman of the Committee on Drawing with regard to the improvement of that branch of instruction in the public schools. He wrote as follows:—

“It is as easy to teach children to draw as it is to teach them to write, provided they are taught in the right way. If they are put under teachers who cannot guide them with a firm hand because they themselves have no fixed principles of instruction, no good result can be expected, and the children’s time is wasted. The first object, then, is to have the teachers taught by a thoroughly well-educated master, so that, having learned his system, they may become competent to instruct in it. You naturally ask where such a person is to be found; to which I answer, among the graduates of the Normal School at South Kensington. . . . My long acquaintance with Mr. Cole (the superintendent) and his able assistants, and the interest which I have heard them express in the prospects of Art in the United States, warrants my belief that they would take the utmost pains to select the right person, if I requested them to take the responsibility. So fully am I convinced of this that I will undertake to procure the necessary models, such as are supplied to Art Schools from South Kensington, and give them to the Committee, provided they will authorize me to communicate with Mr. Cole on the subject, and to ask him to send a competent teacher to Boston who may be made Head Master of Drawing in the Public Schools.”

The Committee accepted the offer; and in due course of time a teacher nominated at South Kensington arrived in Boston, and as Supervisor or Director, with assistants selected from Boston teachers of drawing, organized the system which, notwithstanding his own failure to retain his place permanently, has continued without any radical modification to the present time. In addition to instruction in the day schools, evening schools of drawing were gradually established in different parts of the city, and courses in mechanical and architectural drawing, and ship-draughting, were introduced. Exhibitions of the work in all these schools were held almost every year, and a very general interest in them was aroused.

For this system our friend was responsible. He recommended it, as an authority on Art, before becoming one of the School Committee, and he supported it with unfaltering zeal after he entered that body. There was much to discourage him. The South Kensington teacher was not wholly satisfactory at first, and became almost wholly unsatisfactory at last. His assistants were rather unequal to the work devolving upon them, and the teachers of the public schools did not altogether prove masters or mistresses of drawing. Grumbling at the new branch of study was active among teachers, if not pupils, and subsided very slowly. The text-books brought into use, and their publishers, gave a great deal of trouble, and to no one more than to the Chairman of the Committee on Drawing,—an office accepted by Perkins in 1873. More trying still were the doubts expressed by many persons more or less interested in Art, as to the character of the system brought from South Kensington. It was by no means universally accepted as the best adapted to public schools either at or after its introduction.

The Chairman, however, stood firm. In his report to the School Committee in 1874, he said:—

“The system has already accomplished enough under very imperfect conditions to warrant the belief that it will eventually obtain the approval of all competent and unprejudiced judges. . . . We do not fear any condemnatory verdict from the men who know how important the study of drawing is to the advance of the best interests of a great manufacturing State like Massachusetts. Many of the children in her public schools must hereafter win their daily bread by trades and professions which demand an elementary knowledge of the arts of design; while the artisans and mechanics who avail themselves of the oppor-

tunities for instruction in free-hand and instrumental drawing so freely offered to them in the evening schools of the city, acquire a knowledge which will double the value of their labor in the market. . . . The study of Art can be pursued to but a very limited degree in the public schools; but even this, if thorough as far as it goes, will enable the student to continue it if he have leisure and inclination to do so."

Several years later, in 1880, he reports with even stronger assurance : —

" From the lowest classes in the primary schools to the most advanced in the high and evening schools, we now have a progressive course, pointing in one direction, pursuing one aim by one system. If we have taken nine years to reach this end, it is because the way was unexplored, and the methods of procedure necessarily tentative. We feel obliged to insist upon this, because we do not think that the novelty of the experiment is sufficiently realized, or the consequent difficulties justly estimated, save by those who know what has been, or is now being attempted elsewhere."

He then quotes with great gratification a letter from a French artist, deputed by the Minister of Public Instruction to examine the system of teaching drawing in this country, bearing " witness to the fact that the means have been found to teach the elements of drawing to sixty thousand children without the aid of special instructors."

As a member of the Committee on Music from 1873, and Chairman from 1876, he had a less responsible and less difficult position. This branch of instruction had been pursued for many years on a plan with which he did not wish to interfere, and he had but to see that it was carried on as it had been with the aid of several special teachers and the spur of an annual exhibition, or festival, as it was called. There was nothing to trouble him in this except an occasional difference among the instructors, or a disposition to lessen their number on the part of the School Board. The musical exercises which he was fond of inspecting in the schools were a source of great pleasure to him. He sought to lift the minds of both teachers and pupils to the higher reaches of the art he loved. He says in one of his reports : —

" These are ethical influences whose importance will be acknowledged even by those who have no music in their souls. Those who have, need no arguments to strengthen their sense of the high place

which belongs to it in a liberal education. Few studies indeed can claim to do so much towards advancing children in the paths of peace, obedience, and order, giving them present happiness, future occupation, and an always elevated enjoyment."

He was by no means absorbed in the teaching of music and drawing to our children. Other subjects interested him very deeply. In 1880 he reported, as Chairman of a Committee on the Tenure of Office of Instructors, "that we consider it desirable to give tenure of office on good behavior to teachers, believing that it would strengthen their self-respect, and with this their self-dependence; that it would save them from that weakening load of anxiety which is incident to annually recurring elections; that it would induce many able men and women to become teachers who now, owing to the insecurity of the position, turn away from it; and that it would make those who decide to embrace teaching as an occupation for life willing to fit themselves for it by longer preparatory training." In the same report the Chairman states for the Committee, that it has considered another matter "very vitally connected with the general subject of indefinite tenure of office; namely, a system of retiring aged and infirm teachers from service with some provision for their support." This led to the appointment of another special committee by which a Teachers' Fund was recommended on terms which need not here be related. Still another subject occupied Perkins's mind through all the last years of his membership in the School Committee. This was Industrial Education. After several preliminary movements, a Committee of which he was Chairman reported, in November, 1883, in favor of instituting an Elementary Manual Training School. The School Committee approved; the City Council made the required appropriation, and the school was opened in April, 1884. It was perfectly plain from the November Report that the Committee would gladly have recommended a more comprehensive scheme of manual training. They speak with regret of the uselessness of asking for "a sum of money sufficient for the establishment of a separate and fully equipped Industrial School, where instruction and practice in the use of tools could be combined with Mathematics, Drawing, and the English branches of a High School course." When such a school is established in Boston, as the

present drift of sentiment among educational authorities seems to foretell, it may or may not be remembered that Charles Perkins, the lover of Art, was also the lover of industry, and that he advocated manual industry as a branch of education with all the earnestness of his character.

This account of his service on the School Committee should not be closed without alluding to his personal relations with the teachers, and to a limited degree with the pupils of the schools. He frequently visited those under his charge,—whether the day-schools of the Third Division, the classes in music throughout the city, or the evening schools of drawing. These last were the objects of especially watchful care; and he would go out on a winter evening, and travel any distance in the suburbs as in the city proper, so that some work of supervision or assistance might be done. He was very sympathetic with teachers of every grade. If one of them were ill or poor, he stood ready to help. If one were in trouble from any cause, even from incompetence, he would try to find a remedy or to stave off the day of doom. Teachers were continually coming to his house; and though he did not like to be disturbed in his home studies or engagements, he would admit them, and talk with them as they desired. Few members of the Committee were as kindly thought of as he was by the teachers who knew him.

It is strange that such a service as he rendered to the schools and the community should be terminated sooner than he desired. But the dominant political party in Boston saw fit to drop his name from their ticket at the election in 1884; and though he was nominated on all the other tickets, he was not re-elected. It was a very great disappointment. He had grown so wonted to his duties, and they to him, that giving them up involved a serious change in his occupations. Work was never irksome to him, or even drudgery, if he could feel that it was helpful to others; and he knew—he would have been wanting in common intelligence had he not known—that his labors for the schools were crowded with helpfulness. The loss of such a member of the Committee, such a scholar, such a man, was a public one; and no partisan exigency or selfish ambition was the least shadow of excuse for causing it.

Here we end the story of his labors. If it were true, as was once said, that duty is what we don't want to do, his life,

filled with duty as it was, would have been a long penance. Happily for him, he wanted to do what he felt bound to do. Work for art or education was not merely work to him. It was play as well as work; or, in other words, he enjoyed it. Many men, most men, labor in ways more or less trying to them; but the way he had chosen, so far as he could follow it undisturbed, was a perpetual pleasantness. So that, though his life has been sketched as if it were wholly laborious, there has been, or there should be, nothing grim in its aspect. Let us turn to the other side, and see a man who knew how to amuse himself.

His love of Nature and adventure rendered travelling delightful to him. He made early journeys in this country, some in the saddle, and formed attachments to certain spots, Trenton Falls especially, which drew him back to them again and again in after years. Europe was of course enchanted ground to him; and his successive tours, north and south, east and west, carried him through all that was most picturesque and historic on the Continent. One of his expeditions was quite out of the common run. He writes from Venice in July, 1847:—

“To-day I have purchased an iron-gray horse, aged five years, and named by me Beppo. You will open your eyes at this announcement, and wonder what on earth I am going to do with said Beppo, and then you will envy me a little when you hear. Now, to tantalize you, I will premise that I am not going to emulate Lord Byron, and ride as well as bathe on the Lido,—no, I am bound on a longer ride. I am going to start from Mestre, and ride to Geneva, with saddle-bags equipped, by the rarest of routes through Alpine valleys and over Alpine passes.”

Of all his travels, those through Italy in preparation of his works on Italian sculpture were the most exciting. Nature and Art, the past and the present, nay the future as it was then shaping itself to his eyes, all encompassed him without and inspired him within. He always rejoiced in the beauty of the world about him; and, not content with mere rejoicing, he studied its phenomena, and meditated a work on Art in Nature. The last address he made was on this theme, before the Society to Encourage Studies at Home, which he had more than once spoken to, and of which he was always a well-wisher.

His social instincts were very strong. He made friends easily, and held them lastingly. One of the touching tributes to his memory bears strong testimony to his power of friendship. "I read," writes a professor in a Scotch University, "with great grief, as of a personal and irreparable loss, of the death of my very old friend Charles C. Perkins, of whom I think I wrote you as to the nature of my association with him in Rome in the winter of 1845-1846. The many tender and exquisite memories of that time come back on me now with all the force and the sadness that arises from the impossibility henceforth of ever again renewing intercourse in this world with the man who, of all others, gave that winter its supreme charm for me." Forty years' separation had not loosened the hold of this early attachment. Perkins was a loyal friend. Whether to one whom he loved from youth or to one chosen in later life, to those of his own circle or those of another, even of what the world calls inferior, he was true as steel.

Society had great charms for him. No wonder, for he had a charm of his own for society. Wherever he went he was welcome. Courtesy, cordiality, a gentle and winning manner, a fine presence, an expressive face, gave him great attractiveness to strangers as to friends. He was hospitality itself, and delighted in receiving visitors at his house and his table. He liked to accept invitations, especially to dinner or for the evening, and would go forth to them with the pleasure of a young man even to the last. He liked his clubs, and frequented them. He would make a quiet visit to a friend with as much readiness as he would join the most entertaining party. It was always sympathy rather than entertainment, always the interchange of interest and thought rather than the mere talk or laugh of society, which attracted him.

One of his characteristic traits was regularity. Just as he preferred a social evening, so he liked a busy day, and one laid out from first to last on well-tried rule. This applied to little things as well as to grave occupations. If he was in the country, he would not sit down to breakfast till he had walked out and gathered a flower or two, if any were within reach. His hours for going to and leaving the writing-table or the piano were uniform. Work away from home was done at stated times. The afternoon, or latter part of it, was for the saddle, or, if he had no horse at command, for a constitu-

tional, as his long walks were called. He would not dine till late, partly because of long habit, and partly because the labor and the exercise of the day, as he arranged them, brooked no midday meal. He never fancied novelties of routine. As he lived at one season, so he would live at another; and much of the satisfaction, not to say enjoyment, of his life arose from his power to command his habits, and to keep them in the same course with which he was familiar. He was spared the trial of being obliged by age or infirmity to change his ways of living. At sixty he was still able to divide and occupy his days very much as if he had been twenty, and this was certainly one of his happinesses.

Of his domestic happiness this is no place to speak, nor, on the other hand, is this a place to forget it. His love for his family—his mother, wife, children, brothers, and sisters—and their love for him formed too bright a part of his life, as of his character, not to be remembered whenever we remember him.

Shall we attempt to penetrate still deeper, and sound the religious nature of our friend? "There ought to be," says the author of the "Imitation of Christ," "much more within than is perceived without." It was so with Charles Perkins. He had a clear, plain, unbroken faith in God. From Him he knew that he derived whatever powers and advantages he possessed, and to Him he acknowledged himself accountable for using them. In all the changing aspects, spiritual and intellectual, of his time he felt the concern which any man of intelligence and sympathy must feel; but so far as they turned away from revealed truth or ceased to reflect the Divine Power above them, he had no share in them. His religious opinions, as known to his friends, were humble, straightforward, and healthy, such as affect the outer and the inner life, and render him who holds them fit to live and fit to die. He was a faithful worshipper in the Church into which he was born and baptized. He loved her liturgy, her service, and her spirit, and yielded to her influences consistently and devoutly. Thus ripening to the end, he was not unprepared when the end came.

It came suddenly, but not for him inopportunely. His last winter and spring of active exertion were ended. He had little unfinished work on hand. His more important

writings were all completed. His services to the Handel and Haydn Society and the Museum of Fine Arts had been rendered as long as could have been expected from any single helper. Those to the schools were altogether terminated. His private affairs were in as good condition to be left as they could ever be. His elder son was happily settled in his profession and home. His younger son had just returned for the summer from passing his examinations at the École des Beaux Arts in Paris. Even to the giving up of the house he had occupied in Boston since 1869, and storing his household treasures until he should find another town residence, it seems now as if he had been preparing for final departure. His last month in or near Boston was spent with his dearly loved sister Mrs. Cleveland and his beloved brother Edward N. Perkins at his sister's house. His last month with his own household was at Newport, where all his home summers since his marriage had been passed. It was a summer of peace and joy with him. One of his friends describes a visit from him in language which may be quoted in confirmation of his spiritual ripeness :—

"There was a charm in his look and manner that touched us all ; all through the evening we noticed this, and as soon as he left us, we spoke of it together. It was very peculiar and very beautiful, and seems now as if it were a special influence from the heaven he was so soon to enter."

In the latter part of August, 1886, he went to Windsor, Vermont, to make a visit at his son's summer home. Two grandchildren were there to welcome him, and with them and their parents a few serene and happy days sped by. On the afternoon of August 25 he went to drive with two companions, one of them a young lady, who afterwards spoke of his enthusiasm at the beauty of the country, and of his conversation on many lovely things. Something about the harness gave way, control of the horses was lost, and the carriage was swept on as to destruction. The young lady relates that the last thing she remembers of him was the smile he gave her, as if to save her from alarm. Then the crash came ; he was thrown and instantly killed.

He was mourned wherever he was known. Not in Boston only, or in Newport,—his homes for many years,—nor in his

own country alone, but far away, the tidings of his death woke strong expressions of sorrow. "Our Museum has met a great loss," said the Curator, then in Paris, to M. Eugène Müntz, author of a work on "Raphael" and other artistic volumes, as well as Librarian of the School of Fine Arts, and long a friend of Charles Perkins. "Not your Museum only," was the reply; "it is a loss to Science." Similar regrets were expressed at the British Museum, and many another School of Art in Europe. Here all men and all associations with whom he had been connected followed one another in tributes of reverent appreciation,—some of them in language unexpectedly touching and even tender. It was a singular demonstration of widespread mourning. He was generally thought to have died an unnatural death, and there is no denying that his gentleness through life and the violence of his end are irreconcilable. But when we remember that he was snatched from sickness and decay, that no heart-piercing sorrow had ever visited him, that the shadows inevitable to prolonged age had not yet touched him, it seems that his death, like his life, was a happy one. His memory is assuredly happy. He is, and long will be, honored as having accomplished a good work for others as for himself; and he will long be lamented as having left an empty place among his people which none can fill as he did. To those nearest him, to the friends who loved and appreciated him, he does not, he cannot, die. His presence may be shut out from their sight, but he dwells with them in spirit, and speaks to them in a language he could not so much as imagine himself uttering when he was here. He will be present with many besides his friends, though they know it not; for his work will go on among them, and among those who come after them.



J. A. J. Wilcox, Sc.

F. E. Parker -

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HON. FRANCIS EDWARD PARKER.
BY EDWARD BANGS.

FRANCIS EDWARD PARKER was born on the 23d of July, 1821, at Portsmouth, New Hampshire, where his father, the Rev. Dr. Nathan Parker,¹ was settled as pastor of the South Parish. Dr. Parker descended, as did the Rev. Theodore Parker, from Thomas Parker, who came from England to Lynn in the "Susan and Ellen" in 1635. Mr. Parker's mother, Susan Pickering, was the daughter of the Hon. John Pickering, Chief Justice of New Hampshire, and of Abigail Sheafe, daughter of the Hon. Jacob Sheafe.

Mr. Parker took, in a quiet way, a certain interest in his pedigree, and employed the late Mr. Somerby, and afterwards Mr. Henry F. Waters, to make searches for him in England. They were not able to carry his paternal line beyond Thomas Parker the emigrant. With his maternal ancestors, the Sheafes, Mr. Waters was more fortunate. There is a Sheafe Genealogy in the fourth volume of the "Heraldic Journal" (p. 81), prepared from manuscripts then in Mr. Parker's possession. Mr. Waters has discovered that the father of the Edmund Sheafe² with whom that pedigree begins was the Rev. Thomas Sheafe, parson of Welford, Berkshire, whose wife, the daughter of the Rev. William Wilson, was the grand-niece of Edmund Grindal, Archbishop of Canterbury, who is famous for having dared to exhort Queen Elizabeth to remember that notwithstanding her power and grandeur she was a mortal creature and accountable to God,—thereby incurring

¹ A memoir of the Rev. Dr. Parker may be found in the "Collections of the New Hampshire Historical Society," vol. iv. p. 255.

² Some further genealogical details may be found in a manuscript deposited in the Library.

her lasting displeasure. While Edmund Sheafe's wife, Elizabeth Cotton, was the daughter of Elizabeth Juxon, who was cousin-german to William Juxon, Bishop of London, who was privileged to attend Charles I. upon the scaffold, and was, after the Restoration, made Archbishop of Canterbury.

From the period of his infancy one rather characteristic anecdote has come down, told in a letter from Mrs. Parker to Mrs. Goodrich, kindly furnished by his kinswoman Mrs. R. H. Eddy. Mrs. Parker writes: "Yesterday morning two or three gay ladies of the parish chanced to meet at our humble abode, and their lively tongues soon became very busy with the gossip and chit-chat of the day and the town. My lordly little son was tied in his high-chair by the table, looking over the pictures in an old primer, so occupied and quiet that we never dreamed of his hearing or noticing anything outside of his book. But as soon as we were alone, he turned those deep earnest eyes of his full upon me, and asked, 'Mother, was *all* that those ladies said to you *quite true?*' I felt the rebuke, and scarcely know what answer I made."

In 1833 Mr. Parker's father died, and in the following year he entered Phillips Exeter Academy, where he remained until in 1837 he went to Harvard College. He graduated in 1841 with the highest honors. That he was socially a favorite in college his having been President of the "Hasty Pudding Club" would show, if any such proof were needed. Among the classmates with whom his relations in after life were especially friendly, were Messrs. William B. Bacon, Wickham Hoffman, Samuel F. McCleary, Thomas C. H. Smith, and Drs. Edward H. Clarke and Francis Minot.

In September, 1841, he became an Usher in the Boston Public Latin School. At the end of a year he was suffering from overwork, and on the 8th of October, 1842, he sailed from Boston in the barque "Kazan" in company with his friend Mr. Richard Sullivan. They touched at Fayal, and landed at Gibraltar, passed the winter and spring in Italy, spending three months in Rome, then crossed the Alps by the Splügen Pass, and parted in Switzerland, after having been together eight months. Thence Mr. Parker went home by the way of England.

Mr. Sullivan found him a most agreeable and considerate companion, more reserved than in later life, always a keen

observer, and often brilliant and witty, and remembers his having then a great taste for classical literature and metaphysics. This was the first of those visits to Europe which afterwards became annual and regular.

In 1845 he took the degree of LL.B. at Harvard, and on the 13th of November, 1846, was admitted, in the Court of Common Pleas, to the Suffolk Bar, and began to practise his profession in Boston, at first in partnership with Mr. J. Elliot Cabot, who had been his classmate in the Law School, afterwards with Mr. Richard H. Dana. His merit soon made itself felt, and the success he so well deserved followed. The long struggle with poverty ceased; but it was never forgotten, even in the great prosperity which attended the latter years of his too short life.

His taste was rather for the more quiet tasks of the profession than for practice as an advocate, and yet he was a good jury lawyer, and argued questions of law before the full bench with remarkable ability. His name appears in the books in nearly forty cases. In the first case of importance¹ his friend and travelling-companion Mr. Richard Sullivan was his client.

A scrupulous conscientiousness was to be remarked in all his business transactions. Early in life, when money was not plentiful with him, he insisted upon paying, out of his own pocket, a judgment recovered against one of his clients amounting to much more than a thousand dollars, because his student, who had been ordered to enter his appearance in the case, had neglected to do so, and it had consequently gone by default. This was not the only instance of the kind. He was in everything strict to rigor with himself, and of a rare and antique virtue.

Never unwilling to apply to the doubts of others that high standard to which he himself tried to conform, he was a trusted and faithful counsellor to many to whom it now seems that there is no one left to whom they can turn in their difficulties with the confidence that they will receive, as they would have done from him, counsel which, like that of Ahithophel which he counselled in those days, was as if a man had inquired at the oracle of God.

In politics he was a Republican; and in 1865 he was in the Senate of Massachusetts for one session, where he made a great

¹ *Sullivan v. Holmes*, 8 *Cush.* 252, October, 1851.

impression, showing not only eloquence, but that talent for influencing men and giving to affairs the right turn which, in practice, is often of more value than eloquence. He seemed to be then at the beginning of a brilliant political career; but he did not care to follow up his success,—he was satisfied with having proved to himself that he could attain it. He declined the re-election which was urged upon him, and never again took a public part in politics, though in the unseen but necessary preliminary work no man was more diligent or more useful.

In religion he was, as became the son of his father, a Unitarian. His piety was deep and sincere, with perhaps a little of that ascetic tinge which has colored the minds of so many of the children of the early settlers of New England.

His love of letters lasted always; in the midst of a busy life he made time for them, and they found in him a vigorous champion in the warfare waged against them, in the name of physical science, by those who argue as if that were the whole of knowledge.

He was never married, and left no relations nearer than cousins surviving him.

His social qualities were of a rare kind. As a diner-out and *raconteur* he was admirable. His lively interest in every man, especially in every young man, with whom he was brought into contact, begot in them a corresponding interest, and he was everywhere a favorite. He naturally and without effort attracted confidence; those who were thrown with him were almost sure to tell him the stories of their lives. As he walked on the Common in the summer evenings, he often sat down by some forlorn youth whose looks he fancied, and before long that youth had told him his history, and received in return the best advice and help, if he needed it. In that way he heard some strange tales, which would have been of use to a novelist. As it was, they gratified his inquiring mind, always busy in the study of that most wonderful of things,—man.

In woman he was interested, though never in the conventional sense of the word. His attitude towards her was rather one of curiosity than of admiration. To the last, she remained to him an insolvable enigma; and this, although (may it not perhaps be *because*) he had, as it is said men of genius always have, something feminine in his own nature. But had he felt

the usual attraction, it is to be doubted whether he would have yielded to it. That love of independence which was his ruling passion and limited even his friendships, would have kept him from giving all to love, and made him rather obey that other command of the poet,—

“Keep thee to-day,
To-morrow, forever,
Free as an Arab
Of thy beloved.”

To be free,—free of love and of friendship, free from men and from things, dependent on no one, on nothing,—that was the ideal towards which he strove; and that aspiration explains parts of his conduct that might otherwise be puzzling, for he was by nature an affectionate man. Mr. Emerson said of Mr. T. G. Appleton that he had the gift of looking at life through fresh spectacles. It was true of Mr. Parker, also, and therein lay in part the secret of his charm. His yearly return from abroad, always with a fresh budget of stories, was eagerly looked for at many tables.

Few distinguished Englishmen came to Boston without bringing letters to him. He liked to be hospitable to them. He liked to avoid any return from them. He liked to study them on their own side of the water, and, above all, he enjoyed puzzling them about his nationality. Sometimes they took him for one of themselves, sometimes for a Canadian; sometimes, but more rarely, they found out the truth. Once, as he liked to tell, on board an ocean steamer, he saw a poor English private soldier sitting sick and miserable on the deck, and spoke kindly to him. Presently one of his English acquaintances came up to him and said: “Do you know, we’ve been trying to find out what you were. Some of us thought you were an Englishman, don’t you know; but we saw you speak to that soldier, and now we *know* you’re an American. No Englishman would do *that*, you know.”

Kindly as he was, he had a keen eye for the faults of the friends and of the country that he loved, and he could say sharp things for their correction when needful. His favorite epigram, “The mission of America is to vulgarize the world,” certainly contains a part of the truth. That he could see the other part was well shown at one of the last dinners he attended, where a friendly Englishman was expressing very pleasantly

his surprise at the curious lack of perception of social differences he had noticed in this country. Mr. Parker defended with vigor the American position, and told how he had just seen at a German *table-d'hôte* the middle-class Germans shrink and cringe before some noble officers who chanced to come in, and contrasted with their servility the self-reliance of an ordinary American traveller, perhaps from Porkopolis, who sat calmly unconscious that he had a social superior there or in the world. He liked that, he said, and was proud of his countrymen. Then he turned to the others and said, " You never heard me deliver that lecture before, but it is true all the same."

His long connection with this Society, with Harvard University, and with the charitable societies of Boston made a great part of his life; but of that part so much has been so well said, in the eloquent tributes paid here to his memory, that it would be useless to try to add anything.

Last year, while in Switzerland, he lost his way in descending a mountain, and was obliged to remain out all the summer night. The exposure must have been injurious, for it was noticed that he did not seem quite well on his return; still, neither he nor his friends suspected that any serious disease had attacked him, until the Friday before his death, which occurred on Monday, the 18th of January, 1886.

His last illness was so short, his death so easy, that it might be said of him, in the words he was fond of repeating, —

" Then with no fiery throbbing pain,
No cold gradations of decay,
Death broke at once the vital chain,
And freed his soul the nearest way."

It was a little strange, and seems now almost ominous, that not long before his death he received from the manager of Fenton's Hotel in London, which he had frequented for nearly thirty years, — where every one knew him, where he had his especial corner in the coffee-room, and the old waiter watched for his coming and knew to a day when he might be expected, — a circular informing him that the hotel would soon be forever closed. This was to him really a serious trouble. He replied to the letter, expressing his regret. It was like the loss of a home, and he was considering how he should replace it. Little did he dream how, or how soon, that problem would be solved!